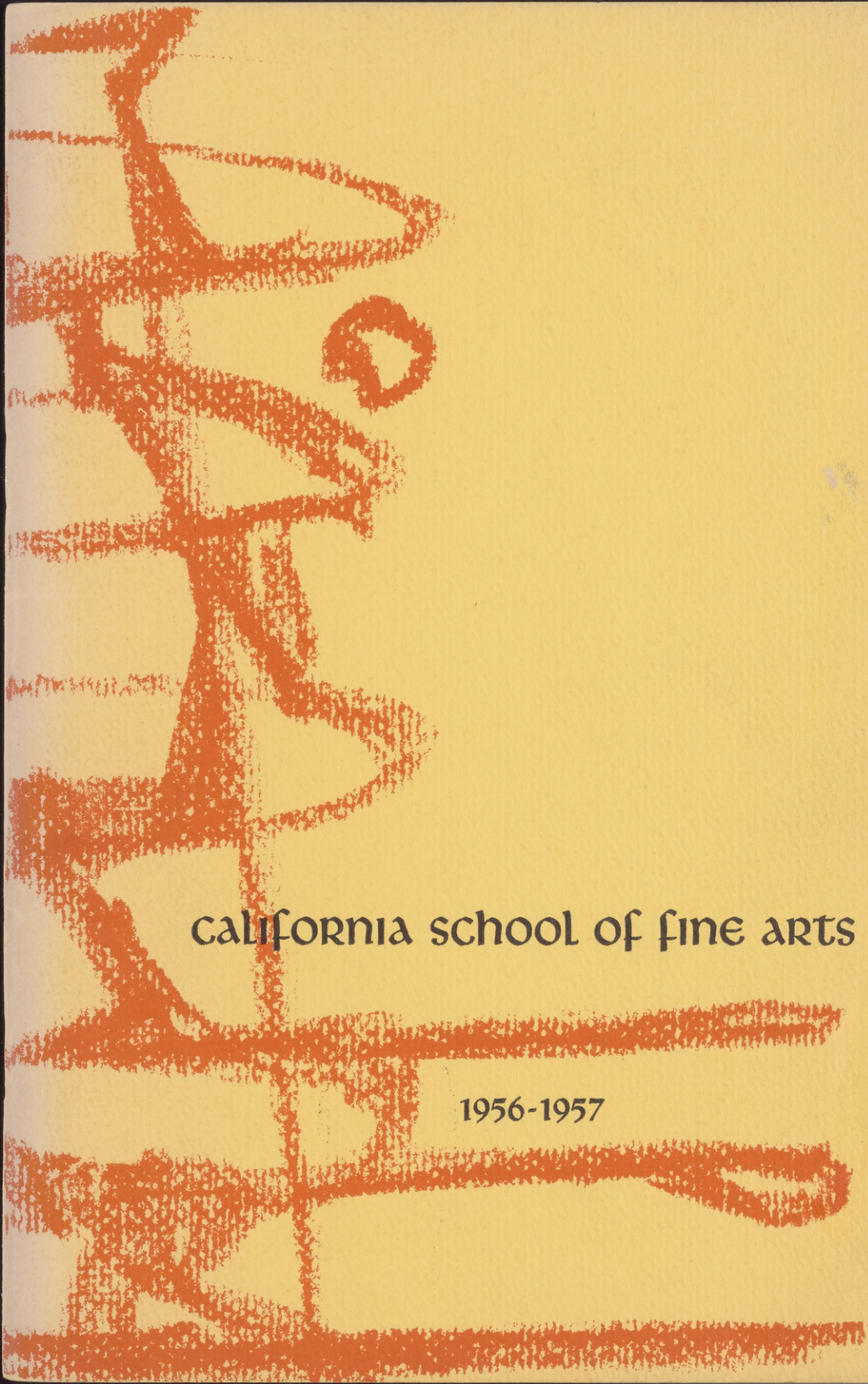

California School of Fine Arts

1956-1957

800 chestnut st

C S

California School of Fine Arts

F A

san francisco

Affiliated with the Western College Association and the University of California

Founding Member of the National Association of Schools of Design

Accredited as a Specialized Institution to grant a Degree of Bachelor of Fine Arts

Approved for Veterans under Public Law 16, 346 and 550

maintained by the san francisco art association

Telephone ORdway 3-2640

Gurdon Woods, Director

california school of fine arts

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California School of Fine Arts

The School & San Francisco

The California School of Fine Arts, established in 1874, is the oldest art school in the west and one of the oldest in the United States. The School is maintained by the San Francisco Art Association, a non-profit organization entirely supported by its members and private donations.

The School is located on the slope of Russian Hill, one of the most picturesque sections of San Francisco. From the School you can see the wide sweep of the Bay and the bustling activity of world-famous Fisherman's Wharf. Clearly visible is Telegraph Hill with its renowned Coit Tower standing stark against the sky. Nearby is Chinatown and North Beach—the Italian quarter—and not far away is the downtown shopping area.

San Francisco, one of the world's most cosmopolitan and cultural cities, has three outstanding Art Museums—the San Francisco Museum of Art, the Palace of the Legion of Honor and the deYoung Museum located in beautiful Golden Gate Park. The city's Ballet, Opera and Symphony seasons are outstanding annual events.

The School itself is ideally equipped for the artist. Attractively designed, its architecture is typical of California for the buildings are grouped around a spacious patio, and here, in the temperate San Francisco climate, many of the School's activities center. In addition to studios, laboratories and student facilities, the School houses galleries where students, faculty and other outstanding artists exhibit, a magnificent library and the headquarters of the Art Association.

The California School of Fine Arts offers professional training in four departments. The Painting, Sculpture and Graphic Arts department covers pictorial and sculptural representation, composition and expression with emphasis on both craftsmanship and experimentation. The department of Design for Commerce and Industry offers comprehensive training in illustration, advertising art and lettering, ceramics and allied fields. The Ceramics department offers training in methods, materials, design and decoration. The department of Photography stresses technique, communication and creative seeing. Many basic courses are shared by all departments in the first two years of the four-year program and students are encouraged to elect courses in departments other than their own major to broaden their development.

The School offers a Bachelor of Fine Arts degree and is one of the few educational institutions in the world qualified for this degree program. The B.F.A. curriculum expands professional training into the fields of history, communication through language, psychology and science to emphasize the tremendous contribution the creative personality can make to the progress of civilization. With the 1955-1956 school year the School also will offer teacher training courses.

The Faculty of the School is composed of distinguished leaders in the fields of Art and Education. The Faculty abounds with men and women who have won national and international prizes—who have held sought-after Fellowships and who have been chosen to execute commissions all over the world.

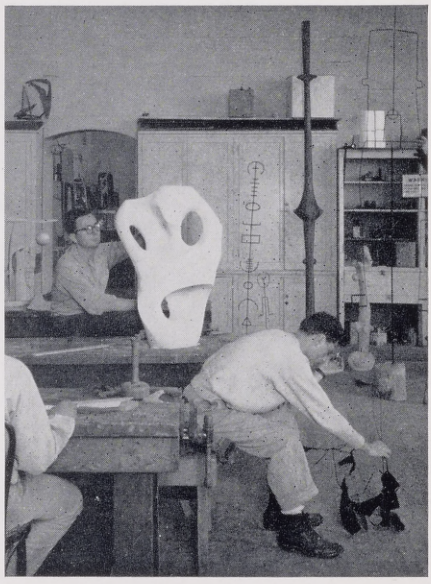
Through the creative accomplishments of its Faculty, Alumni and Students the School has attained its world-wide reputation.

The Tower of the California School of Fine Arts silhouetted against the blue waters of the Bay and the dramatic San Francisco skyline . . .

. . . is the focal point and symbol of the basically free approach the faculty and students of the California School of Fine Arts bring to their work. The oldest Art School in the west is noted for its contemporary trends in painting. In classes like the one pictured above there is emphasis on both experimentation and craftsmanship, and in all the courses given at the School there is recognition of and stress on the contribution the creative personality can make to the progress of civilization.

In the ceramics studios, too, importance is given to composition and expression and useful design as well as the beauty of a work of Fine Art, as illustrated in this handsome piece of pottery.

In the beautiful and spacious gallery continuous exhibitions are held and demonstrate the quality of sculpture and painting achieved at the School.



the faculty of fine arts

california school

REX ASHLOCK

Painter. Studied at the Universities of Washington and California and the California School of Fine Arts. Taught at University of California Extension and Berkeley Evening School. Exhibits nationally.

ROGER TERRY BARR

Painter and textile designer. Studied at the Universities of Wisconsin and Mexico and at Pomona, Claremont (M.F.A., 1949). Traveled and studied throughout Europe. Taught at the University of California, Los Angeles. Exhibits nationally. On leave of absence.

DORR BOTHWELL

Painter and textile designer. Studied University of Oregon, Rudolph Schaeffer School of Design, California School of Fine Arts and in Paris. Former head of Department of Flat Design, Parsons, New York. Exhibits nationally and internationally.

HALL BYTHER

Designer. Studied at California College of Arts and Crafts and the California School of Fine Arts. Free-lance designer working with local and eastern wallpaper and fabric manufacturers.

RALPH DU CASSE

Painter. Studied at the University of Cincinnati, California College of Arts and Crafts and the University of California (M.A., 1948). Taught at the University of California, Berkeley. Exhibits nationally and internationally.

CHARLES M. CLARK

Designer and advertising artist. Studied at Art Institute of Chicago and California School of Fine Arts. Presently production manager of Smith, Tepper, Sundberg, Inc.

RICHARD FISCUS

Educator. Studied at the University of California (M.A., 1952). Advanced work in sociology and elementary education, Ohio State University. Taught at Ohio State University, College of the Pacific, and in the elementary and secondary schools of California.

JIM FORMAN

Illustrator. Studied at California School of Fine Arts and under private instruction. Has worked for national advertising agencies in New York and San Francisco. Member Advertising Art Associates.

PAUL Q. FORSTER

Illustrator. Studied at California School of Fine Arts. Taught at Stanford University and California College of Arts and Crafts. Wartime artist with OWI in C.B.I. Theatre during the war.

RUSSELL HOFFMAN

Humanities. Studied at Universities of Chicago and California (M.A., 1953). Ph.D. thesis in Hardy's Theory of History.

ROBERT HOLDEMAN

Painter. Studied Los Angeles City College; scholarships Chouinard Art Institute, Hans Hoffman. Taught at Chouinard Art Institute and Kann Institute of Art. Formerly Supervisor Visual Aids Department, Douglas Aircraft Company.

JACK HOYT

Designer. Studied at California School of Fine Arts. Worked with the United States Army Engineers; at present an associate of Cornelius Sampson and Associates.

PIRKLE JONES

Photographer. Studied at California School of Fine Arts. Taught with Ansel Adams' Photography Workshop, 1952. Included in national photographic exhibitions.

ROBERT KATZ

Film producer. Studied at University of Zurich, Switzerland (L.L.D.), and at the Sorbonne, Paris. Formerly Assistant Chief of Production Planning, International Motion Picture Division, U. S. Department of State.

SQUIRE KNOWLES

Exhibit planner and designer. Studied at California School of Fine Arts, University of California, and in the Orient. Formerly Assistant City Planner, San Francisco. Art critic for *Arts and Architecture*. Typographic designs, *Architectural Forum*.

KEITH MONROE

Sculptor and industrial designer. Studied at University of California (B.A., 1939). Exhibits nationally and internationally.

J. EDWARD MURPHY

Artist and educator. Studied at Leeds College of Art, N.C.D. London; Slade School of Fine Arts, London University, A.S.S.A. Formerly Head of the Department of Design, University of Otago, New Zealand. Lecturer Royal College of Art, London; Fellow of Royal Society of Arts.

NATHAN OLIVEIRA

Painter and graphic artist. Studied at California College of Arts and Crafts (M.F.A., 1952). Formerly Head of Graphics Department at California College of Arts and Crafts. Exhibits nationally and internationally.

JOAN JOCKWIG PEARSON

Ceramist. Studied at University of Syracuse (B.F.A., Art and Education) and New York State College of Ceramics, Alfred University (M.F.A., Industrial Ceramics and Design). Formerly taught Rochester Institute of Technology.

RALPH PUTZKER

Painter. Studied at the University of California (B.A., M.A., 1952), the University of Guatemala and the University of Michoacan. Exhibits on West Coast and Latin America.

FREDERICK W. QUANDT, JR.

Photo-illustrator; architectural, museum and press photographer. Studied at San Francisco Junior College and California School of Fine Arts. Worked with U. S. Army Air Force.

ZYGMUND SAZEVICH

Sculptor. Studied at University of California and California School of Fine Arts. Member teaching staff, Mills College. Exhibits on West Coast and South America.

HUNTLEY SOYSTER

Designer. Studied at Art Center School, Los Angeles. Formerly Chief Designer for Pacific Coast Division, Owens-Illinois Glass Co., and Art Coordinator for North American Aviation Corporation. Presently with Huntley Soyster and Associates.

JEAN VARDA

Painter. Studied in Munich and Paris. Formerly taught at Black Mountain College and Marylhurst College. Former lecturer. UC.L.A., Reed College, and Sacramento State College. Exhibits nationally and internationally.

JAY WERLHOF

Humanities. Studied at University of California (M.A., 1952). Formerly taught History at University of California. Special studies in cultural aspects of European and American history.

ADRIAN WILSON

Printer and publisher. Frequent winner "50 Best Books of the Year" award, American Institute of Graphic Arts. Free-lance book designer for University of California and Stanford University presses.

Other leading artists and specialists equally prominent in their fields will augment the faculty as guest instructors.

california school of fine arts

day & night courses

DAY COURSES

All courses, unless otherwise indicated, will be given during both the Fall and Spring semesters: "a" denotes courses given only during the Fall semester; "b" denotes courses given only during the Spring semester.

The maximum number of units possible for each course and the required number of units for a B.F.A. are given in the curriculum outline on pages 14 and 15.

FIRST YEAR COURSES

1 DRAWING I — TO BE ANNOUNCED

Problems in observation and the translation of these observations into graphic terms. The examination of the structure and articulation of the human anatomy. Explorations of line, shape, and volume, and the development of technical skills.

3 DESIGN I — BOTHWELL

Color control and the study of natural elements and their application to design. (New students not admitted at mid-year.)

4 WORKSHOP I — MONROE

Introduction to three dimensions. Study of the inherent characteristics of wood, metal and plastics for an understanding of three-dimensional space in graphic presentation and in preparation for sculpture.

5 SCULPTURE I — TO BE ANNOUNCED

Elementary consideration of Form relating to modeling in clay. Work from the human figure. Development of an understanding of mass and shape and control of a medium.

10a DRAFTING I — HOYT

Basic working knowledge of essential tools and equipment necessary to a career in design for commerce. Observation and the organization for presentation of that which is observed.

11b INTRODUCTION TO PRINTING — WILSON

Survey of reproduction processes and typography. Practical work with typesetting and printing. Visits to printing plants.

15 CERAMICS I — PEARSON

Basic instruction in preparation of clay, coil, and wheel methods. Problems in sizing and shaping.

20 PHOTOGRAPHY I — JONES

Introduction to photography. Emphasis on photographic "seeing". History of photography. (Equipment: Polaroid camera furnished by C.S.F.A.; Weston exposure meter required of student.)

30 ENGLISH I — FISCUS

Conceptual communication through the spoken and written word with special reference to art criticism and the communication of ideas.

31 HISTORY I — HOFFMAN

Study of various social sciences and of theories of social, cultural and historical change. Analysis of social growth with special attention to the role of the artist in effecting changes in thought and belief.

32 INTRODUCTION TO ART — WERLHOF

Definitions of art. The function of the school and the meaning of its curriculum. Art as a profession. Discussion and secondary research on ideas about art and aesthetics. Survey of Western European art.

SECOND YEAR COURSES

51 DRAWING II — DU CASSE

An introduction to space drawing and the control of two- and three-dimensional elements on the picture plane.

57 OBJECTIVE DRAWING — TO BE ANNOUNCED

Development of technical and expressive skill in the rendering of observed reality.

52 PAINTING I — ASHLOCK-PUTZKER

Emphasis on the ability to represent objects observed but not with such premature skill as to eclipse further insight into the challenges and possibilities of various approaches to painting.

55 COLOR AND COMPOSITION — VARDA
Investigation of technical, spatial and emotional aspects of color. Imaginative and expressive use of the pictorial area. Use of transparent and opaque water color.

58 GRAPHICS I — OLIVEIRA
General introduction to history of the three principal creative printing forms; tools and techniques; applying tools and materials to creative ends; introduction of color to printing forms.

53 SCULPTURE II — SAZEVICH
Continuation of clay modeling. Techniques for casting in plaster and various cast stones.

56 METAL SCULPTURE I — TO BE ANNOUNCED
Direct use of metals for sculptural expression. Welding, brazing and casting.

60b DRAFTING II — HOYT
Continuation of No. 10a with emphasis on professional practices.

61a COLOR THEORY — KNOWLES
The history of color and the scientific investigation into color systems and measurement. The mixing of pigments in order to obtain desired colors.

63 ADVERTISING LAYOUT I — TO BE ANNOUNCED
Introduction to design for newspaper, magazine and direct mail advertising. Media for reproduction and production methods.

64 LETTERING I — CLARK
Knowledge of the kinds and qualities of letters currently in use and those historically important. Understanding of commercial sources of letters and exercises in their use. Drawing of fundamental styles and practice in correct and efficient use of appropriate tools.

65 CERAMICS II — PEARSON
Continuation of Ceramics I. Wheel and mold methods. Preparation of glazes. Introduction to decorating techniques.

70 PHOTOGRAPHY II — JONES-QUANDT
Flash, artificial and studio lighting. Copy work. Aesthetics for photography and lectures and seminars relating general art and design fundamentals to the medium of photography. (Equipment required of student: 4x5 view camera and tripod, Weston exposure meter.)

80b ENGLISH II — MURPHY
The basic sources and traditions of Western literature and their usefulness to artists. The Bible as a major source of allusion, symbol and value. Examination of poetry and its use to intensify and clarify meaning.

81 HISTORY II — WERLHOF
American history with reference to related events in Europe. Emphasis on ideas and trends leading to the Constitution, political divergencies and conflict of ideas leading to the Civil War, changes in American societal form by depression fears and two World Wars.

82 MODERN ART — PUTZKER

The major schools and artists in painting, sculpture, architecture and design, from the Romantics to the present, including illustrations from music and poetry.

83a PSYCHOLOGY — HOFFMAN

Study of basic types of modern psychology. Theories on the assimilation of experience in the process of personality growth. The application of psychology in creative expression.

THIRD YEAR COURSES

101 DRAWING III — OLIVEIRA

The use of prerequisite knowledge and experience to develop recognition of individual potential.

102 PAINTING II — PUTZKER

Work from observation and imagination in all media: Still-life, landscape and figure; abstract and non-objective work. Individual assistance and group discussions.

103 SCULPTURE III — SAZEVICH

Advanced modeling. Work directly in cast stone and magnasite.

106 METAL SCULPTURE II — TO BE ANNOUNCED

Direct use of the widest possible range of materials with special emphasis on the integration of their characteristics with the expression.

108 GRAPHICS II — OLIVEIRA

Continued exploration of the printing form as a valid means of contemporary artistic expression. Development of individual expression.

109a MATERIALS AND TECHNIQUES OF THE PAINTER — PUTZKER

A thorough investigation of the character and techniques of the broad range of media used by the contemporary painter with particular emphasis on supports, pigments and vehicles.

110 ADVERTISING LAYOUT II — SOYSTER

Container, package and label design. Exploration of a wide range of techniques and technical aids.

111 LETTERING II — CLARK

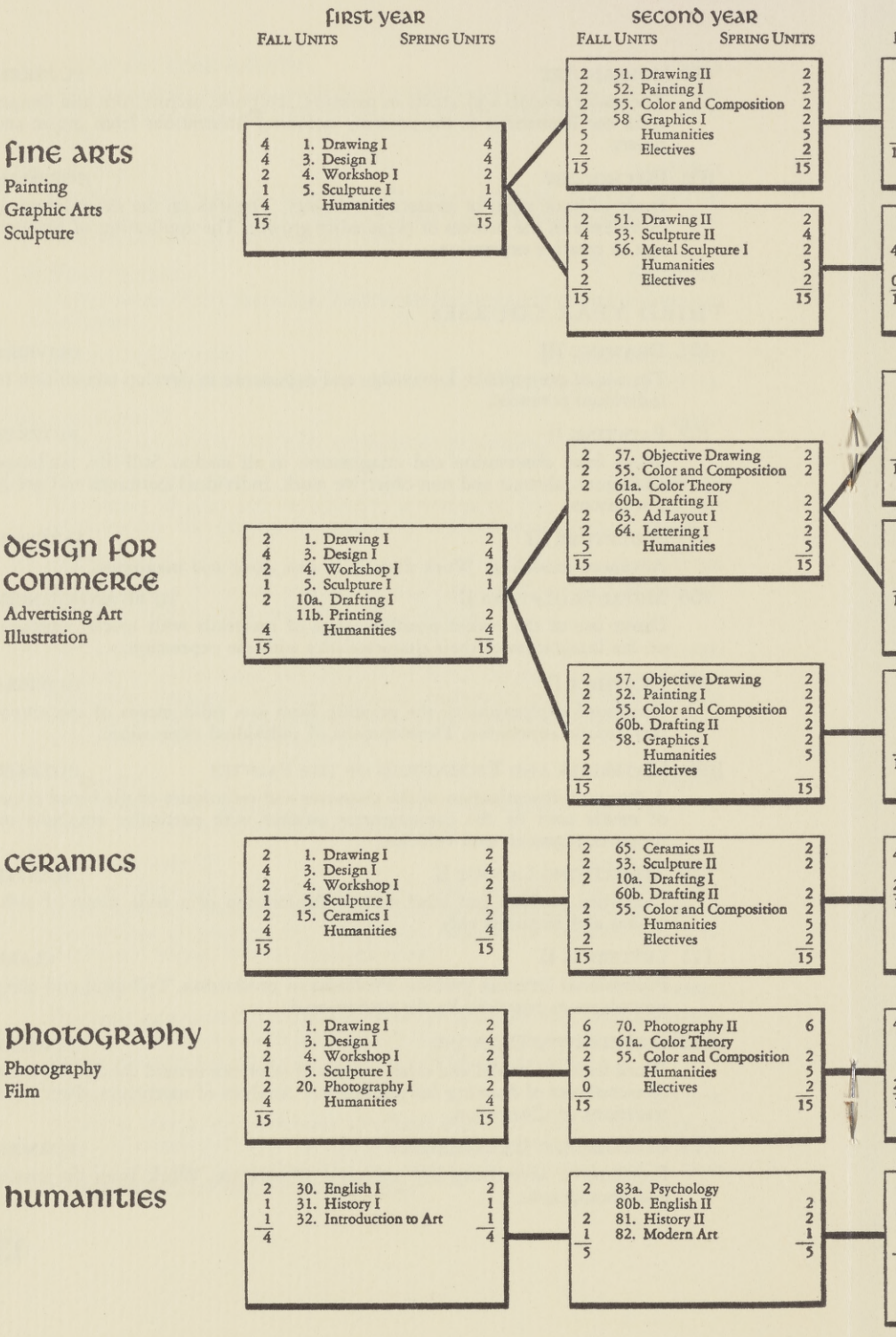
Professional lettering practice. Problems of production. Technical and office procedures as practiced by the professional.

112 ILLUSTRATIVE DRAWING — FORSTER

Work from the model and other sources of reference toward the development of techniques of drawing for publication. Analysis of mechanics, theory and traditions of illustration.

113 COMMERCIAL ILLUSTRATION — FORMAN

Problems of advertising and magazine illustration. Work from the model and photographs.


FIRST YEAR
FALL UNITS
SPRING UNITS
SECOND YEAR
FALL UNITS
SPRING UNITS
FINE ARTS
Painting
Graphic Arts
Sculpture
4 1. Drawing I 4
4 3. Design I 4
2 4. Workshop I 2
1 5. Sculpture I 1
4 Humanities 4
15 15
2 51. Drawing II 2
2 52. Painting I 2
2 55. Color and Composition 2
2 58. Graphics I 2
5 Humanities 5
2 Electives 2
15 15
2 51. Drawing II 2
4 53. Sculpture II 4
2 56. Metal Sculpture I 2
5 Humanities 5
2 Electives 2
15 15
DESIGN FOR COMMERCE
Advertising Art
Illustration
2 1. Drawing I 2
4 3. Design I 4
2 4. Workshop I 2
1 5. Sculpture I 1
2 10a. Drafting I
11b. Printing 2
4 Humanities 4
15 15
2 57. Objective Drawing 2
2 55. Color and Composition 2
2 61a. Color Theory
60b. Drafting II 2
2 63. Ad Layout I 2
2 64. Lettering I 2
5 Humanities 5
15 15
2 57. Objective Drawing 2
2 52. Painting I 2
2 55. Color and Composition 2
60b. Drafting II 2
2 58. Graphics I 2
5 Humanities 5
2 Electives
15 15
CERAMICS
2 1. Drawing I 2
4 3. Design I 4
2 4. Workshop I 2
1 5. Sculpture I 1
2 15. Ceramics I 2
4 Humanities 4
15 15
2 65. Ceramics II 2
2 53. Sculpture II 2
2 10a. Drafting I
60b. Drafting II 2
2 55. Color and Composition 2
5 Humanities 5
2 Electives 2
15 15
PHOTOGRAPHY
Photography
Film
2 1. Drawing I 2
4 3. Design I 4
2 4. Workshop I 2
1 5. Sculpture I 1
2 20. Photography I 2
4 Humanities 4
15 15
6 70. Photography II 6
2 61a. Color Theory
2 55. Color and Composition 2
5 Humanities 5
0 Electives 2
15 15
HUMANITIES
2 30. English I 2
1 31. History I 1
1 32. Introduction to Art 1
4 4
2 83a. Psychology
80b. English II 2
2 81. History II 2
1 82. Modern Art 1
5 5

third year

Fall Units		Spring Units
2	101. Drawing III	2
4	102. Painting II	4
1	109a. Material & Techniques	
5	Humanities	5
3	Electives	4
15		15

Fall Units		Spring Units
2	101. Drawing III	2
	103. Sculpture III or	
4-8	106. Metal Sculpture II	4-8
5	Humanities	5
0-4	Electives	0-4
15		15

Fall Units		Spring Units
2	110. Ad Layout II	2
2	111. Lettering II	2
4	112. Illustrative Drawing	4
5	Humanities	5
2	Electives	2
15		15

Fall Units		Spring Units
4	112. Illustrative Drawing	4
2	113. Commercial Illustration	2
5	Humanities	5
4	Electives	4
15		15

Fall Units		Spring Units
2	101. Drawing III	2
3	114. Design	3
2	108. Graphics II	2
5	Humanities	5
3	Electives	3
15		15

Fall Units		Spring Units
4-8	115. Ceramics III	4-8
5	Humanities	5
2-6	Electives	2-6
15		15

Fall Units		Spring Units
4-8	120. Photography III and/or	4-8
4	122. Film	4
5	Humanities	5
2-6	Electives	2-6
15		15

Fall Units		Spring Units
2	130. English III	2
1	131. History III	1
2	132a. Primitive and Classic Art	
	134b. Eastern Art	2
5		5
	ELECTIVES	
2	220a. Creative Writing	
	222b. Speech	2

fourth year

Fall Units		Spring Units
2	151. Drawing IV	2
4-6	152. Advanced Painting	4-6
6	Humanities	8
0-2	Electives	0-2
14		16

Fall Units		Spring Units
2	151. Drawing IV	2
4-6	153. Advanced Sculpture or	
	156. Metal Sculpture	4-6
6.	Humanities	8
0-2	Electives	0-2
14		16

Fall Units		Spring Units
3	160. Advanced Ad. Art	3
2	161. Advanced Lettering	2
1	191. Design Seminar	1
6	Humanities	8
2	Electives	2
14		16

Fall Units		Spring Units
3	162. Decorative Illustration	3
2	163. Advanced Commercial Illustration	2
1	191. Design Seminar	1
6	Humanities	8
2	Electives	2
14		16

Fall Units		Spring Units
2	151. Drawing IV	2
3	164. Advanced Design	3
1	191. Design Seminar	1
6	Humanities	8
2	Electives	2
14		16

Fall Units		Spring Units
4-6	165 Advanced Ceramics	4-6
1	191. Design Seminar	1
6	Humanities	8
1-3	Electives	1-3
14		16

Fall Units		Spring Units
3-7	170. Photography IV and/or	3-7
4	172. Advanced Film	4
1	191. Design Seminar	1
6	Humanities	8
0-4	Electives	0-4
14		16

Fall Units		Spring Units
2	180a. Scientific Approach	
	180b. Science	4
2	181a. Philosophy	
	182b. English IV	2
2	183. Medieval, Renaissance, Baroque	2
6		8
	ELECTIVES	
	190b. Aesthetics	2
2	201a. Principles of Secondary Education	
	201b. Educational Psychology	3

114 DESIGN FOR PAPERS AND FABRICS — BYTHER
Design for wrappings, wall papers, and printed textiles in accord with professional practices.

115 CERAMICS III — PEARSON
Advanced studies in design, decoration and glazes.

120 PHOTOGRAPHY III — JONES-QUANDT
Extension of Photography II. Individual and group problems in documentation and reportage. (Required equipment: 4x5 view camera and tripod, Weston exposure meter, miniature camera.)

122 FILM WORKSHOP — KATZ
Theory and practice of 16-mm. film production. Budgeting, planning, writing, shooting, editing, and analysis. (Course J *Film Seminar* should be taken concurrently but is not mandatory.)

130 ENGLISH III — HOFFMAN
Survey of the various types of poetry with examination of means used to sharpen and intensify expression.

131 HISTORY III — WERLHOF
Development of Western culture with emphasis on the relationships between the biological and psychological needs of man and the foundations of society. Investigation of the changes from agrarian to mercantile to industrial forms and the impact of two World Wars.

132a PRIMITIVE AND CLASSIC ART — MURPHY
An investigation of art and architecture from Paleolithic and Mesolithic eras. The anthropological and art-historical approach. Designed to widen the students' appreciation and perception and to establish a non-ethnocentric approach toward primitive and classical art forms.

134b EASTERN ART — MURPHY
The development of Oriental cultures; symbolism in Oriental art. Ideas and beliefs in Oriental societies.

220a CREATIVE WRITING — FISCUS
Dramatization of ideas. Lectures, demonstrations and laboratory work. Group discussion and individual criticism of writing problems. (May be taken only with permission of the instructor.)

222b SPEECH — HOFFMAN
This course offers practice and criticism in presenting a point of view. Special attention will be given to the study of semantics and general stylistic devices important to the clear communication of ideas and personal attitudes.

FOURTH YEAR COURSES

151 DRAWING IV — OLIVEIRA
Continuation of Drawing 101.

152 ADVANCED PAINTING — DU CASSE
Continuation of Painting 102.

153 ADVANCED SCULPTURE — SAZEVICH
Continuation of Sculpture 103.

156 ADVANCED METAL SCULPTURE — TO BE ANNOUNCED
Continuation of Metal Sculpture 106.

158 ADVANCED GRAPHICS — OLIVEIRA
Continuation of Graphics 108.

160 ADVANCED ADVERTISING ART — SOYSTER
Emphasis on the finished product with its coordination of illustration, lettering, type and design.

161 ADVANCED LETTERING — CLARK
Continuation of Lettering III.

162 DECORATIVE ILLUSTRATION — FORSTER
The execution of projects for actual books and publications on a professional level.

163 ADVANCED COMMERCIAL ILLUSTRATION — FORMAN
Problems in illustrating stories and advertisements. Magazine covers.

164 ADVANCED DESIGN FOR PAPERS AND FABRICS — BYTHER
Continuation of No. 114.

165 ADVANCED CERAMICS — PEARSON
Continuation of No. 115. Consideration of the problems of the professional potter. Ceramic sculpture.

170 PHOTOGRAPHY IV — JONES-QUANDT
Advanced individual study under special instruction in selected fields of specialization to prepare students for professional photography. (Required equipment: 4x5 view camera and tripod, Weston exposure meter, miniature camera.)

172 ADVANCED FILM WORKSHOP — KATZ
Continuation of No. 122.

180a THE SCIENTIFIC APPROACH — MURPHY
The scientific method and its application to constructive thought and analysis of problems; the relation of scientific ideas to philosophy; a general survey of the various scientific fields.

180b SCIENCE — WERLHOF
A survey of the organic and inorganic sciences and the particular processes by which they are governed. Two units of class work and lecture; two units of laboratory work involving experimental and field research.

181a PHILOSOPHY — HOFFMAN
Study of the growth and flowering of philosophy in ancient Greece as the foundation of all major contemporary schools of thought. Parallel readings in modern examples will be discussed.

182b ENGLISH IV — HOFFMAN
Themes of the major novels of European literature. Study of the novel as a comment on the meaning of history for the individual. Analysis of eight representative novels.

183 MEDIEVAL, RENAISSANCE AND BAROQUE ART — MURPHY
The three periods taught as one culture with the Christian religion as its dynamic.

190b AESTHETICS — FISCUS
A survey of aesthetics through detailed study of representative sources. Critical examination of both historic and contemporary ideas of aesthetic philosophy. Visiting leaders in related areas, lectures and discussion.

191 DESIGN SEMINAR — KNOWLES
Knowledge of the professional field and the assembly of portfolios.

201a PRINCIPLES OF SECONDARY EDUCATION — FISCUS
A survey of the general principles of secondary education; history; curriculum; organization and law. Attention given to recent trends and issues and the underlying philosophy of secondary schools.

201b EDUCATIONAL PSYCHOLOGY — FISCUS
The learning process; individual differences and measurements; principles applied to classroom observation and analysis.

NIGHT COURSES

Classes meet from 7:30 to 10:00 Mondays through Thursdays.

A. DRAWING AND COLOR — PUTZKER
Observational and expressive drawing. Introduction to problems of space division, the compositional use of black and white, color and textures. Delineation of form through various techniques. Work from the human figure.

C. PAINTING — TO BE ANNOUNCED
An approach to oil painting employing still life and model. Individual problems and criticism. Some group discussion.

D. PAINTING — HOLDEMAN
Studio practice in the basic concepts, methods and materials of painting. Still life and model. Individual assistance and group discussion. No prerequisite.

F. CERAMICS — PEARSON
Practical shop work in the design and execution of pottery by various methods. Special problems for advanced students and practicing potters. Emphasis on glazes.

H. SCULPTURE — SAZEVICH
Contemporary considerations of sculptural form. Individual expression. Work from the human figure utilizing modern techniques.

I. BASIC PHOTOGRAPHY — QUANDT
Basic elements of camera mechanics, photographic "seeing", exposure, developing and printing.

J. FILM SEMINAR — KATZ
Investigation of the motion picture as an art form. The aesthetics, structure and history of film. Screening and analysis of motion pictures.

NOTE: The school reserves the right to change classes, instructors, schedules, or to withdraw announced courses.

financial information

ADVANCE PAYMENT PLAN FOR TUITION

Unless other arrangements (Deferred Payment Plan) are made, 20% of the semester tuition plus fees is required at the time of registration. The balance is due 30 days after the beginning of the semester. Accounts not paid at the expiration of this time will automatically be placed on Deferred Payment Plan status. (Exception: **Veterans** with Certificates of Eligibility under P.L. 894, P.L. 16, and California State Veterans.)

DEFERRED PAYMENT PLAN FOR TUITION

Tuition is payable in four installments in the amount shown in the table on page 20. The first installment plus any additional fees is payable at the time of registration. The second, third and fourth installments are due at the end of four, eight and twelve weeks, respectively. **Veterans** under P.L. 550 may use this plan without paying the carrying charge included in the figures in the table.

WITHDRAWAL

The Registrar must be notified in writing if a student withdraws from a class or the School. Failure to attend classes or mere notification to the instructor will not be regarded as official notice of withdrawal, and refunds will not be authorized. Refunds will be on tuition and studio fees only and will be made according to the following table, the date of withdrawal being the date of receipt of official notification:

Withdrawal within first or second week	90% will be refunded
Withdrawal within third week	80% will be refunded
Withdrawal within fourth week	70% will be refunded
Withdrawal within fifth week	60% will be refunded
Withdrawal within sixth to ninth weeks	50% will be refunded

A student may be expelled for any reason considered sufficient by the Director. Refunds will not be made in such cases.

NOTE: All registrations are considered to be for the duration of the semester unless otherwise noted on the registration card.

The Administration urges the students to observe closely the registration schedule as indicated on page 22. Enrollment is limited in all classes, and full-time degree students who register after the specified time may find that the classes they desire to enter have been filled. The School assumes that each registered student is familiar with the contents of this catalogue and agrees to its conditions.

TUITION FEES

TUITION: DAY OR NIGHT

Units per Semester	Advance Payment	Deferred Payment (Every Four Weeks)
15	$210.00	$58.00
14	209.00	57.50
13	208.00	57.00
12	204.00	56.00
11	198.00	54.00
10	190.00	52.00
9	180.00	49.00
8	168.00	46.00
7	154.00	42.00
6	138.00	38.00
5	120.00	32.00
4	100.00	28.00
3	78.00	22.00
2	54.00	15.00
1	28.00	8.00

STUDIO FEES

Charged to all students taking more than two periods per semester in the following subjects:

Graphics	$10.00
Sculpture and Ceramics	15.00
Photography and Film Workshop	20.00

Studio fees cover the additional cost of materials and equipment furnished by the School for these courses.

OTHER FEES

Change of Schedule $1.00

(No schedule changes will be made after the first three weeks of classes.)

Extra Transcripts, each $1.00

(Students are entitled to one transcript of record on completion of their studies. No transcripts will be given students whose accounts are not in order.)

Late Registration $5.00

(This fee is charged to all students who register after the close of the registration period (not chargeable to the V.A.).)

SUPPLY ALLOWANCES

The maximum supply allowance for veterans under P.L. 894 and P.L. 16 (per semester unless otherwise noted):

$ 5.00 for courses Nos. 11b, J.
6.00 for course No. 4*.
10.00 for courses Nos. 30, 80b, 130, 182b, 31, 81, 131, 32, 82, 132a, 132b, 183, 180a, 180b, 83a, 181a, 190, 191, 201a, 201b, 220a, 22b, 52.
12.50 for course No. 55.
15.00 for courses Nos. 112, 113, 162, 163.
20.00 for courses Nos. 10a, 60b, 5, 53*, 103*, 105*, 106*, 153*, 156*, 114, 164, 56.
22.50 for courses Nos. 20, 70, 120, 170, I.
25.00 for courses Nos. 1, 51, 57, 101, 151, 109a, 61a, 63, 110, 160, 102*, 152*.
30.00 for courses Nos. 58, 108, 158, A.
35.00 for courses Nos. 64, 111, 161.
40.00 for course No. H.
45.00 for courses Nos. 122, 172.
50.00 for courses Nos. C, D.
15.00 for first two periods and
5.00 for each additional period for courses Nos. 15, 65, 115, 165.

*Supply allowance per period, per semester.

NOTE TO VETERANS

All courses listed have been approved under P.L. 550. Veterans carrying 12 units or more for credit are considered to be on full-time status by the V.A and will receive their government allowances on that basis.

Veterans enrolling under P.L. 550, P.L. 894, and P.L. 16 must present their certificates of eligibility at time of registration.

The School is recognized by the State of California Department of Veterans' Affairs. Veterans enrolling under California State Law must supply proper evidence of authority at time of registration.

FOREIGN STUDENTS

The C.S.F.A. has been approved by the Attorney General for acceptance of foreign students in accordance with the immigration laws.

GRADES

The following grade point system will be used for all classes:

A receives 4 grade points.
B receives 3 grade points.
C receives 2 grade points.
D receives 1 grade point.
F receives 0 grade points.

A grade point average of 2.5 will be required for graduation.

SCHOLARSHIPS

Students holding honor scholarships will be expected to maintain a grade point average of 3.0 or better throughout the year.

Students holding working scholarships do so with the understanding that they are expected to perform one-half hour's work per week per unit of subjects carried (fifteen or under). Failure to perform according to agreed working schedule without sufficient reason may be considered justification for cancellation of the scholarship.

NOTE: In any case of conflict between material presented on pages 19, 20 and 21 and that presented on pages 28, 29 and 30, the former will take precedence.

administration

GURDON WOODS, *Director*
GERALDINE BOYD, *Accountant*
HELEN NELSON, *Registrar*
MARCELLE WINTERBURN, *Executive Secretary*
LUCY COONS, *Night Registrar*
FLOYD D. SMITH, *Purchasing Agent and Store Manager*

san francisco art association

SELAH CHAMBERLAIN, JR., *President*
JOHN E. CUSHING, *1st Vice-President*
PRENTIS COBB HALE, JR., *2nd Vice-President*
MRS. TURNER MCBAINE, *Secretary*
WILLIAM W. CROCKER, *Treasurer*

MISS FRANCES BALDWIN
MRS. ELLEN BRANSTEN
MRS. ARTHUR DUNNE
HECTOR ESCOBOSA
DONALD M. GREGORY
FRANCIS V. KEESLING, JR.
MISS ADALINE KENT
FRED MARTIN
JAMES MCCRAY
WILLIAM MOREHOUSE
MRS. FRANN SPENCER REYNOLDS
LEWIS B. REYNOLDS
ELDRIDGE T. SPENCER
GURDON WOODS, *Executive Director*
MISS NEALIE SULLIVAN, *Executive Secretary*
MRS. ISABEL H. HOOD, *Public Relations*

calendar

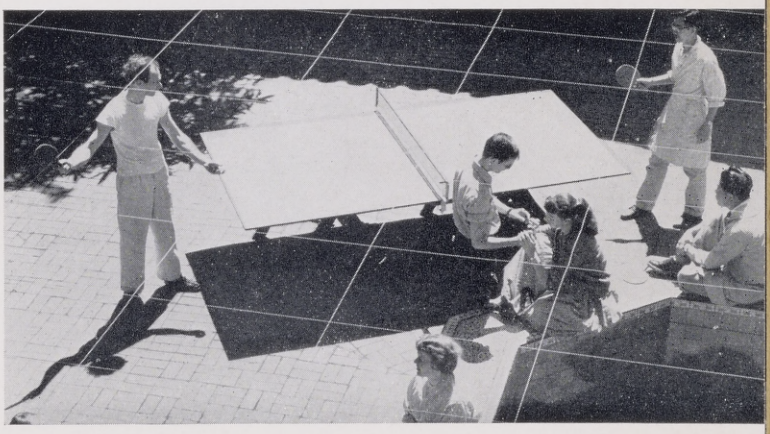
FALL SEMESTER

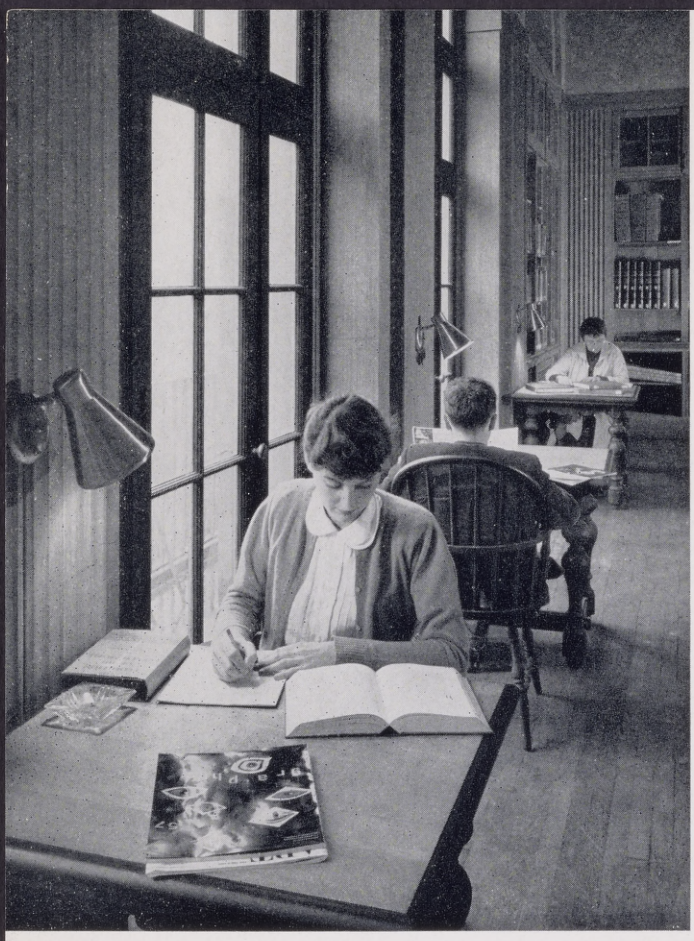
Registration	
(Full-time students)	August 28 through September 5
(Part-time students)	September 4 through September 7
First day of classes	September 17
Armistice Day holiday	November 12
Thanksgiving recess	November 22 and 23
Christmas recess	December 24 through January 4
Resume school	January 7
Last day of semester	February 1

SPRING SEMESTER

Registration	
(Full-time students)	February 4, 5, 6
(Part-time students)	February 6, 7, 8
First day of classes	February 11
Washington's Birthday	February 22
Easter recess	April 15-19
Resume school	April 22
Memorial Day	May 30
Opening of Annual Student Exhibition	June 14
Last day of classes	June 21

The interesting location of the California School of Fine Arts is clearly visible in the above picture. Here a sketch class works out of doors in the temperate San Francisco climate and takes advantage of the panorama of hills and bridges and picturesque city scenes. In the sunny central patio below many of the student activities take place.



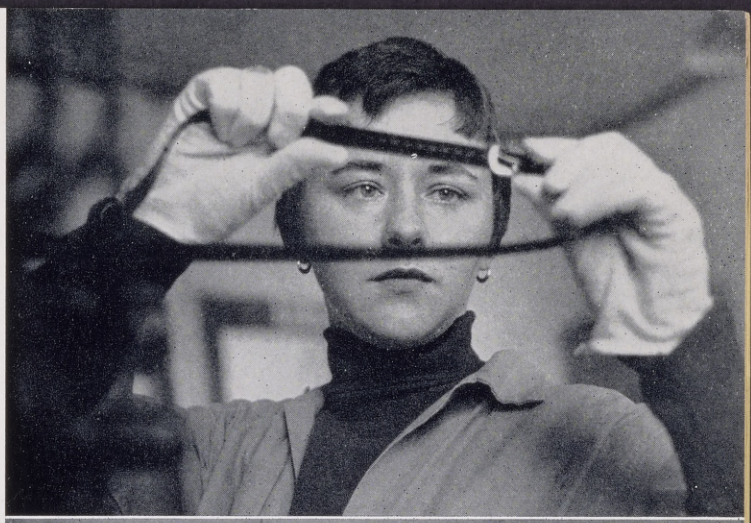


In the Anne Bremer Memorial Library students of the School, which offers a Bachelor of Fine Arts degree, have access to a rare collection of source materials . . .

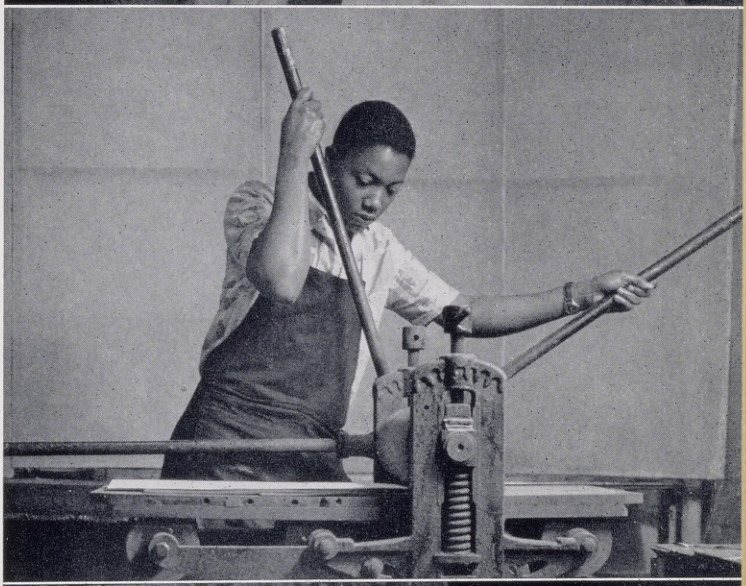
which aid them in their study of the Humanities as well as the Graphic and Reproductive arts such as . . .

. . . Advertising Art

. . . Film Making

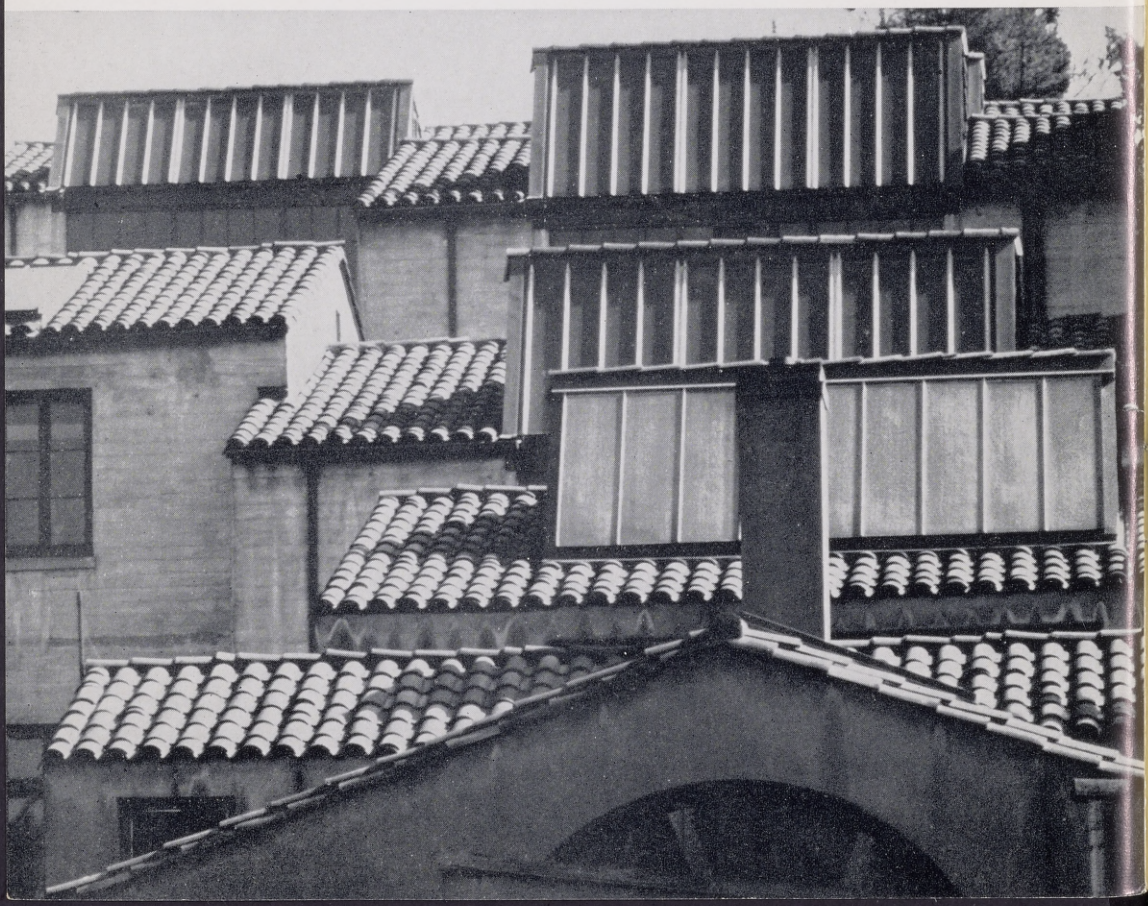


. . . Etching



. . . Printing

. . . and Photography where technique as well as communication and creative seeing are stressed, as so well illuminated by the effective composition of the roofs of the school below.



GENERAL INFORMATION

SCHOLARSHIPS

The educational and cultural contributions of the California School of Fine Arts to students and the community are recognized generously by distinguished individuals and groups who have established Funds for Scholarship and other purposes.

A limited number of Honor Scholarships, sufficient to cover the tuition cost of the recipients' program, are awarded each year on the basis of merit and need. Scholarships are awarded at the close of each Spring term for the following school year. Application forms will be sent by the Registrar on request.

There are also a limited number of working Scholarships available to worthy and promising students to enable them to earn their tuition by performing various services for the School.

AGNES BRANDENSTEIN MEMORIAL SCHOLARSHIP

Founded in 1950 by the family and friends in memory of the late Miss Agnes Brandenstein. Awarded in the field of Ceramics.

ANNE BREMER MEMORIAL SCHOLARSHIP

Founded by the late Albert N. Bender and other friends of the School in memory of Miss Anne Bremer, California artist and member of the San Francisco Art Association.

ADELAIDE LEWIS SCHOLARSHIP

Founded at the bequest of the late Adelaide Lewis.

JAMES D. PHELAN SCHOLARSHIP

Founded at the bequest of the late Senator Phelan.

VIRGIL WILLIAMS SCHOLARSHIP

Founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, a former Director of the School.

INTERNATIONAL SCHOLARSHIP

In cooperation with the Institute of International Education the School offers one Scholarship to a student from a foreign country.

ABRAHAM ROSENBERG FUND

The late Abraham Rosenberg left a bequest to be used at the discretion of the Board of Directors of the San Francisco Art Association.

PRIZES

GERTRUDE PARTINGTON ALBRIGHT AWARD

Given annually to the outstanding student in Drawing.

THE ROBERT HOWE FLETCHER CUP

Given annually as an Honorary Award to an undergraduate student for Outstanding Merit. The student's name is engraved on the cup.

I. N. WALTER SCULPTURE PRIZE

An award given annually from the income of a fund donated by the late Caroline Walter in memory of her husband, Isaac N. Walter.

ASSOCIATE ARTISTS' AWARD FOR PAINTING

An annual award given at the end of the Spring term by Vera Hyman (Associate Artist member) to an outstanding student.

ENTRANCE REQUIREMENTS

Credit students enrolling for the Bachelor of Fine Arts degree and/or for the Education program must submit proof of graduation from High School, or a transcript of previous training if transferring from another institution.

Veteran Students who plan to enroll under the G.I. Bill of Rights are required to submit authorization from the Veterans' Administration. In cases where necessary documents are not submitted at the time of Registration, Veteran students are required to pay fees as quoted on page 20. These fees are refundable on presentation of the proper authorization.

Veterans planning to enter the School under Public Law 550 (Korean Conflict) should contact the Registrar in regard to enrollment procedure.

Questions regarding subsistence allowance, change of status, etc., are handled directly by the local Veterans' Administration, 49 - 4th Street, San Francisco 3.

GRADES, CREDITS, CERTIFICATES AND TRANSCRIPTS

Student work is graded as follows:

A — Excellent
B — Good
C — Fair
D — Poor
E — Incomplete
F — Failing

The grade of "E" is given if a student for good reason has been unable to complete at least two-thirds of the expected work during a term. If he makes up the work satisfactorily, during the following term, the grade will be changed accordingly without penalty. If a student fails to make up the work, the grade will be changed to "F."

Full credit units shall be granted to students whose work is satisfactory and whose attendance records show no more than three unexcused absences per weekly class period per term. A credit unit is given (1) for each lecture hour per week (requiring two hours of study), (2) for each three-hour class period, and (3) for each three hours of required outside work, if carried for a whole term (18 weeks) with a minimum grade of "C."

No student shall carry more than 15 units per term without the permission of the Director.

Credit units are recognized by other institutions of higher learning and are transferable. The student enrolled for credit is entitled to a Transcript of Record if he leaves the School.

Students enrolled for credit will be granted a Certificate of Completion when they have completed 120 units of study in any chosen field, including at least six of the first and second year courses in the Humanities.

Students enrolled prior to the fall of 1954 work under different regulations and evaluation of their standing is available through the Registrar.

REGULATIONS

Enrollment commits the student to act in accordance with the following Regulations:

Students shall be in the studios or classes for which they are registered during their scheduled class hours. Any student arriving more than fifteen minutes late will be marked absent unless he brings an Excuse Slip from the Registration Office. Three Late slips shall constitute an absence.

Students may request schedule changes during the first week of the term without charge.

No schedule changes are possible after the first three weeks of each term.

Students enrolling after the first three weeks of the term may not receive academic credit for a course except by special arrangement with the Director.

In the case of illness, or for other excusable absence, work may be made up with the permission of both the Director and the Instructor.

The limit of Recess periods (10:40–11:00 a.m., 2:40–3:00 p.m. and 8:40–9:00 p.m.) shall be observed strictly.

The School reserves the right to dismiss any student whose work is unsatisfactory (below 1.0), or whose conduct is found by the Director to be contrary to the best interests of the School.

The School reserves the right to retain student work for exhibition purposes, and to reproduce and publish such work.

Student property which is not retained at the request of the School, and which is left on School premises one week after the close of the term, shall be subject to disposal at the sole discretion of the School.

The School is not responsible for loss or damage to student property.

FACILITIES

Library

The Anne Bremer Memorial Library contains one of the most comprehensive collections of art publications, reproductions and periodicals in the West.

Gallery

A large exhibition gallery is used for displays of Faculty and Student work, other prominent artists and works of general interest.

Social Hall

A recreation hall is available for student and School activities.

Cafeteria

Lunch and Recess refreshments are served at reasonable prices in the main building of the School.

Store

The School operates a supply store for the convenience of the students.

Lockers

Lockers may be rented by the term. Padlocks are available for a refundable deposit. (See Financial Information, page 21.)

Housing

The School does not maintain residence accommodations. However, every effort is made to find suitable housing for students coming from outside the immediate area according to the needs of the student.

ACTIVITIES

Student Association

The Association, an independent Student group, elects its own officers each term and plans its own activities, which include dances, round table discussions, exhibitions, and publication of *The Tower.*

The Association, in cooperation with the School, helps place students in contact with prospective employers. (Also see Working Scholarships, page 27.)

All photographs in this catalogue were done by members of the Photographic Department of the California School of Fine Arts.

Cover Design by Ralph DuCasse.

Designed and printed by Adrian Wilson, San Francisco.

California School of Fine Arts

800 Chestnut Street, San Francisco